

In conclusion, I should like to add that I claim no originality for my scepticism as to Vacarius. The case against him was long ago stated, quite independently of any such theories as are here propounded, by Schaarschmidt. For introducing me to his work on John of Salisbury, I should like to acknowledge my obligations to my friend, Dr. Reginald Lane-Poole, whose ample stores of mediæval learning are always most generously placed at the disposal of his friends.

H. RASHDALL.

"IL VECCHIO ALARDO" IN THE "INFERNO."
Stanhoe Grange, Norfolk: July 17, 1888.

The following brief account of "Il Vecchio Alardo" (*Inf.* xxviii. 18), of whom somewhat scanty notices are given by the Dante commentators, may be of interest to students of the *Divina Commedia*.

Alardo di Valleri, or, to give him his French name and style, Erard, "seigneur de Valéry, de Saint-Valérian, et de Marolles, connétable de Champagne," was born towards the end of the twelfth century. The year of his birth is uncertain, but it can hardly have been later than 1200. Together with his brother, Jean de Valéry, "mes sires Jehans de Waleri li preudom," as we know from Joinville, he accompanied St. Louis on his first expedition to the East in 1248. Previous to this date little or nothing is known of his doings. Joinville makes frequent mention of Jean, but only once refers to Erard (*lix.* 295), when he records the fact that he rescued his brother from the hands of the Turks, who had made him prisoner in a skirmish.

M. Achille Jubinal has shown (in his edition of *Rustebeuf*, vol. iii., p. 41) that he was in France in 1255, and that in the same year he was a prisoner in Holland, whence he was ransomed by Charles of Anjou, after a captivity of a few months only. In 1265 he went a second time to the East, according to the continuators of Guillaume de Tyr ("A.M. CCLXV. vindrent en Acre li cuens de Nevers, et Erart de Valérie, et Erart de Nantuel, et bien li chevaliers").

In 1268, finding himself, on account of his advancing years, unequal to the fatigues and hardships of Oriental warfare, he set out from Palestine to return to France. On his way he went into Italy, where his opportune arrival was hailed with delight by Charles of Anjou, who was on the eve of a battle with the young Conradin. The two armies met at Tagliacozzo, and Charles, though inferior in numbers, was enabled by the superior skill of Erard to utterly crush his foe and take him prisoner. Dante says of Erard, "senz' arme vinse," in allusion to his having won the battle, not by sheer force of arms, but by his skilful manipulation of Charles's forces, and by a stratagem through which he lured the troops of Conradin to destruction. (Accounts of the battle of Tagliacozzo are given in Villani, vii. 26; Sismondi, ii. 6; *Grandes Chroniques de France*, ed. P. Paris, vol. iv., "La Vie Monseigneur Saint Loys," ch. xcviii.; as well as in the *Comentum* of Benvenuto da Imola.)

In the next year, 1269 (his brother having apparently died meanwhile), Erard once more assumed the cross, and accompanied St. Louis on his second voyage to the East. In 1271, after the return of this expedition, in which St. Louis had met his death, Erard was again in France, where he appears to have remained, in a position of high importance, until his death. This took place, as M. Jubinal has proved by references to documents, in the year 1277.

Erard is spoken of with high praise by *Rustebeuf* (in "La Complainte au Roi de

Navarre," vv. 125-130), as well as by Guiart, who describes him as

"Un haut baron cortois et sage,
Et plain de si grand vasselage,
Que son cors et ses fais looient
Tuit cil qui parler en oient."

(*Branche aus royaus lignaiges*—quoted by M. Jubinal).

M. Paulin Paris, in a note to a poem by Charles of Anjou, gives in French an amusing extract from the *Libro di novelle et di bel parlar gentile* (Nov. v., ed. Biagi), relating to a deception practised by Erard upon St. Louis at the instance of Charles, whereby he obtained permission to hold a tourney, which had previously been forbidden by the king (*Le Romancero François*, p. 120).

PAGET TOYNBEE.

ST. PATRICK'S DOCTRINES.

Frenchay Rectory, Bristol: July 30, 1888.

The "Dicta Patricii," to which Mr. Whitley Stokes refers so pointedly in his last letter to the ACADEMY, and which on p. cxix. of his recent work he assigns to the fifth century, are part of some miscellaneous matter about St. Patrick written on fol. 8b and 9a of the Book of Armagh, between the end of the notes or memoir of Muirchu Maccumachtheni and the commencement of Tirechan's Collections. Both the latter documents bear internal evidence of having been compiled in the seventh century; and their claim to this date is undisputed, although as to subject-matter they are fabulous to a very great degree. Muirchu's memoir does not mention Rome or the Bishop of Rome in connexion with St. Patrick; but Tirechan not only states that St. Patrick travelled all over Italy (p. 302), but also that he was sent to Ireland by Pope Celestine (p. 332).

Among the entries which separate these two Lives of St. Patrick in the Book of Armagh, in the paragraph immediately preceding the "Dicta Patricii," we are told that St. Patrick having baptized an Irish youth, Feradach, took him to Rome "et ordinavit illum in urbe Roma, et dedit illi nomen Sachellum," &c. (p. 301). Does Mr. Whitley Stokes accept this as historical? It is on the same page as the "Dicta Patricii." One statement on this page is as likely (or unlikely) to be true as another.

I would assign the "Dicta Patricii," and the other matter on the same page (fol. 9a), not, with Mr. Whitley Stokes, to the fifth century, but either along with the "Liber Anguli" and Jerdomnach's additions to the Collections of Tirechan, to the ninth century, or at the earliest, along with Muirchu's notes and Tirechan's Collections, to the seventh century. In either case they rank with what Mr. Whitley Stokes himself has aptly called "the series of religious romances called the Lives of St. Patrick, of which the earliest was written nearly two centuries after the saint's death" (p. cxxvi.).

It is frequently a matter of extreme delicacy and difficulty to disentangle what is historical from what is unhistorical, in this early hagiological literature; but documents and facts are now laid fully and fairly before the reading public, and they must judge whether there is ground for differing on the point in question from so eminent an authority as Mr. Whitley Stokes. Before judging they will do well to refer to some weighty words of Dr. Skene in his work on *Celtic Scotland* (vol. ii., pp. 425-33), and especially to his estimate of the historical value of the Life of St. Patrick contained in the Annotations or Collections of Tirechan. In Dr. Skene's opinion the mission from Pope Celestine, and the thirty years' study in Gaul and Italy, both asserted by Tirechan, are entirely inconsistent with St. Patrick's account

of himself, and are probably due to a confusion of Patricius with Palladius "qui," says Tirechan, "Patricius alio nomine appellabatur" (p. 332). Without including either of these assertions among the historical facts of St. Patrick's life, Mr. Whitley Stokes now holds, on the strength of the "Dicta Patricii," that "he travelled through the Gauls and Italy, and spent some time in the islands in the Tyrrhene sea" (pp. cxxxiv. 301).

One good result will, at all events, follow from this correspondence in the ACADEMY, if, thereby, public attention is further called to the most valuable contribution made in recent times to early Irish ecclesiastical history and philology. It is impossible to exaggerate the debt which all who care for either of these subjects are under to Mr. Whitley Stokes for his two volumes on the Tripartite Life of St. Patrick.

F. E. WARREN.

THE TRIPARTITE LIFE OF ST. PATRICK.

Youghal: July 30, 1888.

Mr. Stokes strives to cover his retreat with the plea that I am a boy in matters Celtic, because, in quoting a word from his own book (p. 90), I did not add the Old-Irish form. Those who have watched the discussion can appraise the ruse.

Allowance, however, has to be made for Mr. Stokes in the matter of *atoibad* (p. 90). Up to "about three years ago" (dating from September 1887) he was in the dark thereon. Since then information has been coming in piecemeal; the items he has not adjusted yet. When translating the page in question, he did not know the meaning of the word. It dawned upon him early in the compilation of the index. One of the corrections, accordingly, is: "P. 91, l. 15, for . . . read *abutam*." That the vocable is to be classed with *atoibind* he has now learned from me. In due time he will be as angry with anybody who shall rashly recall that I taught him the paradigm and supplemented his examples from the source whence he drew. Nom. and accus. *atoibad* (-ud), gen. *atoibthe*, dat. *atoibud*: ML. 63 b, *coattoibbis* (gl. ut inherescent).

The "satisfactory explanation" which *Cethecho*, *Sachall*, and *Feidilmid*, are capable of will doubtless appear on the "third Calend," the new red-letter day which this chronologer has intercalated (p. 559). It would be rash to predict that they will not be of a piece with his unique solution of *peccad* for *pecho* (p. lxvi.).

Rawlinson, B. 512, it is something to have established, will thus no longer be called in to decide declensional forms of the seventh and eighth centuries. But, pleads Mr. Stokes, loth to abandon his "careful and learned" scribe, Leabar na hUidre is similarly corrupt. Quite so. It joins the ragged regiment of the Four Masters, Book of Hymns, Annals of Ulster, and Bodleian Tripartite.

With respect to my Latin emendations, it were ungenerous to slay the slain. But when *docum uti episcoporum* is set down as corrupt Latin, one is forced to remark that the original is *cum septem episcopis*. This, Mr. Stokes will pardon us, is pure Latinity. The scribe, in his ignorance, joined on *cum* to the native *do*, but copied *epis* (i.e., *episcopis*) correctly. Then comes the editor, and, having made *docum* an Irish (!) word, misreads the abbreviation to supply an impossible case for an imaginary preposition.

B. MACCARTHY.

"THE LANGUAGE AND LITERATURE OF GEORGIA."

Sare, par St. Jean de Luz: July 25, 1888.

Pamphlets published in Spain are so little known out of the peninsula that it may interest some readers of Mr. Morfill's valuable com-

munication (ACADEMY, July 21) on the language and literature of Georgia to be reminded that the resemblances between the Georgian and the Basque have been pointed out by Padre F. Fita y Colomé in the "Discursos leídos ante la real Academia de la Historia," July 2, 1879 (second edition, Maroto e hijos, Madrid, 1879). Padre Fita had only the materials of Hervas, Klaproth, and Brosset for Georgian; but his knowledge of Basque is probably superior to that of any writer who has compared the tongues of Eastern and Western Iberia.

WENTWORTH WEBSTER.

"EXPLORATIONS AND ADVENTURES IN
NEW GUINEA."

Royal Geographical Society's Rooms: July 30, 1888.

The "extraordinary statements" which, when writing my former letter (ACADEMY, July 21) I had chiefly in my mind, and which on reading this volume cannot but rouse the reader's indignation, were only in a subordinate degree the author's absurd geographical guesses, whose true value may safely be left to the result of future exploration, and on some of which (also referred to by me) Prof. Keane has strongly and justly animadverted.

I meant to refer primarily to Mr. Strachan's much graver account of his relations with the natives in the Papuan Gulf, in MacLuer inlet, and at the Ke Islands, of which Prof. Keane took no notice in his review. If the effects of exploration so conducted were realised in England in all their disastrous issues, as they are by those who have visited the coasts of New Guinea, Prof. Keane would not have neglected to point the finger of reprobation at such a record as this, which, as I have protested, ought to debar its author from being reckoned among those who, under an honourable title, have sought—the object of all exploration—to advance and not to retard the progress of civilisation and science.

HENRY O. FORBES.

VICTOR HUGO AND THE ROMAN REPUBLIC.
London: July 30, 1888.

From the statement of Victor Hugo, as quoted by Mr. Marzials, the Hon. Roden Noel was certainly entitled to draw the conclusion he did. At the same time there can, unfortunately, be no doubt that the great Frenchman did sometimes, in allegations concerning himself, allow fancy to outrun fact. I respect Mr. Noel's generous desire to make Victor Hugo's words tally with the events of 1849; but the parliamentary record is there, and it speaks with too clear a voice.

KARL BLIND.

APPOINTMENTS FOR NEXT WEEK.

FRIDAY, Aug. 10, 1 p.m. Botanic: Anniversary Meeting.

SCIENCE.

A LATIN POEM IN HONOUR OF THE POPE.

Laus Papae Leonis XIII. By F. G. Bussell. (Oxford: Parker.)

THIS hexameter poem in honour of the present pope is intended to commemorate the Papal Jubilee. Like Mr. Bussell's former opusculum in Latin elegiacs reviewed some two years ago in the ACADEMY, it can claim the merit of excellent versification, modelled I think mainly on Statius, with occasional hints of Juvenal.

If the other merits of this *Laus* were equal

to its versification, it would deserve high praise. But the difficulty of treating a religious subject in Latin which aims at being throughout classical is very perceptible, and has produced an undeniable obscurity, at times even unintelligibility. In more than a few places an explanatory note is required. It is true the present owner of the Papal chair is an adept in Latin verse, like his great but far happier predecessor Urban VIII., and may perhaps grasp a meaning which less instructed readers fail to apprehend. As a specimen of difficult Latin may be quoted:

"Sic tua factorum meruere exempla bonorum,
Et pietas et cor sanctum; tibi vasta potestas,
Quae scit olympicae signare sedilia mensae,
Praemiaque emeritis, dapibusque adhibere
deorum."

In these verses, "tua factorum exempla bonorum," whether it means "your exemplary good deeds" or "the examples you have given of good deeds"—is a little odd, to say the least. Then is *signare* "to mark with a seal" and so "assign"? Does it extend to *praemia*? If not, what is the construction of *emeritis*? Take again

"Fas erit officiumque sequi, patriaeque dolori
Ingemere, incolumemque orbem servare per
omnem
Iustitiam."

The sense of the last words is ambiguous, though probably Mr. Bussell means "servare Iustitiam incolumem per orbem omnem."

"Heu! non qualis erat species mutabilis aevi!"

As an exclamation against the corruption of the age, this is expressed very unclassically.

I have noticed one point of prosody, and one of grammar, to which exception may be taken. Speaking of Buddha, Mr. Bussell calls him "Gautamis"; and in the next verse he makes *compes* masculine. Key's Latin Dictionary, I see, quotes an instance of this gender from Lactantius, *de Mort. Persecutorum*, but would Mr. Bussell accept this as an authority for his Latin?

Criticising the *Laus* from a more general point of view, one might perhaps say that the life and acts of the Pope are not dwelt upon with sufficient distinctness. The encomium might apply, most of it, as well to Clement VII. as to Leo XIII. The admirers of the man must feel a disappointment at the too impersonal tone of the panegyric; the more so that, with the exception of his immediate predecessor, Pius IX., no Pope of modern times has shown a more marked character from the very commencement of his career to the present time. The writer of this review would recall to Mr. Bussell's attention a point on which he can speak feelingly—the immense service to research which the construction of the new reading-room in the Vatican has been to scholars and examiners of MSS. Light and air and free room—these are the prime necessities of the student; and for these he has to thank Leo XIII.

As a good specimen of the versification the following description of the Jubilee may serve:

"Cur strepitus aulae, cur verba precantia reddam?
Cur peregrinantum splendentia munera, pacis
Obsequia et nunquam (longo si quaeris in aevo)
Dona coacta metu: venere in Caesaris arcem
Iniussae regum exuviae, venere potentum
Sceptra, tuoque duces certant in honore, tropaea
Iusta tributorum dando; sed sponte dederunt."

ROBINSON ELLIS.

SOME BOTANICAL BOOKS.

The Geological History of Plants. By Sir J. W. Dawson. (Kegan Paul, Trench & Co.) An account of the present state of our knowledge of the flora of the globe during geological periods was much wanted, nothing of the kind having appeared in the English language since Balfour's *Introduction to Palaeontological Botany* in 1872. To a certain extent, this last addition to the "International Scientific Series," by the accomplished Director of the Geological Survey for Canada, fills the gap. The extraordinary richness in the fossil remains of plants of the Erian or Devonian and the Carboniferous strata of Canada, and the long course of study bestowed on the various forms by Sir J. W. Dawson, render him peculiarly fitted for a certain portion of his task; and a great mass of information is here provided which had previously only reached the English public in a desultory way. On some points, such as the occurrence of the remains of algae in the earlier strata, Sir J. W. Dawson is at issue with some of the highest authorities in this country; but, when it is often doubtful whether a particular marking is attributable to a seaweed or to the track of a marsh-feeding animal, differences of opinion on minor details are excusable. The book is well illustrated by woodcuts, mostly from original drawings. It is a valuable addition to our botanical and geological literature.

The Origin of Floral Structures through Insect and Other Agencies. By the Rev. George Henslow. (Kegan Paul, Trench & Co.) The title of this volume strikes us as rather a misnomer. The author enters in great detail into the mechanical causes of the varieties of structure exhibited by the different parts of the flower; but any theory as to the connexion of these variations with insect agency is almost confined to a sentence in the preface, in which the author offers the suggestion that the pendent position of the stamens of the greater willow-herb may be due to the hereditary effect of the repeatedly applied weight of the bees which are constantly hanging to them. Mr. Henslow is well known as an opponent of the prevalent views of evolution and natural selection; but his cautious limitation of the application of the latter principle is more in accord with the teachings of Darwin than is that of the perfervid disciples of the newer Darwinism. As an account of the variations of floral structure, and the probable origin of these variations, the volume will be very useful to the student of vegetable morphology.

Handbook of the Amaryllideae, including the Alstroemeriae and Agaveae. By J. G. Baker. (Bell.) This is one of those handbooks to particular orders of plants in favour with cultivators which have proceeded from the officers of the national establishment at Kew, intended especially for the benefit of gardeners, whose notions of scientific classification and terminology are often of the vaguest. It comprises a complete monograph of all the species of the order known in cultivation, or in herbaria, including such familiar garden and hothouse genera as *Narcissus*, *Galanthus*, *Leucojum*, *Crinum*, *Amaryllis*, *Eucharis*, *Pancratium*, *Alstroemeria*, and *Agave*.

A Course of Practical Instruction in Botany. By F. O. Bower. Part 1, Second Edition. (Macmillan.) We have already (ACADEMY, August 13, 1887) noticed favourably the publication of the first edition of this work by Bower and Vines. It has been rapidly followed by a second edition, edited now by Prof. Bower alone, which is a great improvement on the first, especially on two points. One great drawback to the use of the book in the laboratory has been the entire absence of illustrations.

This is now to a certain extent remedied by the insertion of some well-selected wood-blocks; but these are still, we venture to think, too few. The introductory chapters, which deal with the use of re-agents, and supply general instructions in the preparation of vegetable objects for microscopical examination, are also considerably extended.

THE AMERICAN PHILOLOGICAL ASSOCIATION.

WE quote the following from the New York Nation:

"The twentieth annual meeting of the American Philological Association was held at Amherst, on July 10, 11, and 12, with an unusually large number of members present. The president, Prof. Isaac H. Hall, of New York, delivered the opening address on Tuesday evening on 'The Legacy of the Syrian Scribes.' During the session, papers were read on 'A New Allegory in the First Book of *The Faerie Queen*,' by J. Ernest Whitney; 'Changes in the Roman Constitution proposed by Cicero (*De Leg.* iii. 3, 6-5, 12),' by Prof. W. A. Merrill; 'The Cure Inscriptions from Epidaurus,' by Dr. J. R. Wheeler; 'English Pronunciation, how Learned,' and 'Volapük and the Law of Least Effort,' by Prof. F. A. March; 'Theories of English Verse,' by the Rev. J. C. Parsons; 'Peculiarities of Affix in Latin and Greek,' by C. S. Halsey; 'A Consideration of the Method employed in Lighting the Vestal Fire,' by Dr. Morris H. Morgan; 'Contamination in Latin Comedy,' by Prof. F. D. Allen; 'The Tripods of Hephaestus,' in *Hom. Il.* xiii., by Prof. T. D. Seymour; 'Impersonal Verbs,' by Dr. Julius Goebel; 'The Authorship of the *Cynicus* of Lucian,' by Dr. Josiah Bridge; 'The Identity of Words,' by Prof. L. L. Patwin; 'Observations on the Fourth Eclogue of Vergil,' by Prof. W. S. Scarborough; 'The *Lex Curia de Imperio*,' and 'The Locality of the *Salutis Teutoburgiensis*,' by Prof. W. F. Allen; 'Arbutus,' by Prof. F. P. Brewer; 'The Adraesteia in Plato's *Republic*,' by Prof. Seymour; and 'The History of the Medicæan MSS. of Cicero's Letters,' by Dr. R. F. Leighton. The paper on the 'Theories of English Verse' called out a spirited discussion on the essential character and beauty of English metre. On Wednesday evening the association was given a reception by Prof. and Mrs. L. H. Elwell in one of the chapter houses. At a business meeting, Prof. Seymour, of Yale, was elected president for the ensuing year."

SCIENCE NOTES.

MR. H. O. FORBES has been appointed by the London Commission to succeed the late Sir Julius von Haast as director of the Canterbury Museum, Christchurch, New Zealand. This is one of the largest museums in the Southern Hemisphere. Mr. Forbes is the author of *A Naturalist's Wanderings in the Eastern Archipelago*, and is engaged at present on a new work on his explorations in New Guinea, whence he recently returned to England.

MESSRS. BELL will publish early next month *The Building of the British Isles: a Study in Geographical Evolution*, by Mr. A. J. Jukes-Browne. The author tries to restore the geography of the British region at successive epochs of geological time, and to describe the gradual formation or evolution of the islands. The book will be illustrated by numerous maps.

THE arrangements for the meeting of the British Medical Association in Glasgow next week are as follows. On the afternoon of August 7 a service will be held in St. Mungo's Cathedral, at which a sermon will be preached by Principal Caird; and in the evening an address will be delivered by the president-elect, Dr. W. T. Gairdner, dealing especially with certain aspects of modern education. On the following day the work of the meet-

ing, which is conducted by twelve sections, will be commenced; and in the afternoon Dr. Clifford Allbutt, of Leeds, will give an address on "Comparative Nosology." On August 9 two addresses will be delivered on surgical subjects by Sir George H. B. Macleod and Dr. William Macewen. On August 10 Dr. J. G. McKendrick will give an address on "The Chemistry of the Blood."

PHILOLOGY NOTES.

THE *Proceedings* of the meeting of the American Oriental Society, held last May at Boston, contain a proposal by Dr. Cyrus Adler, on behalf of the Semitic seminary of the Johns Hopkins University, to publish a complete edition of the works of the Irish Assyriologist, the late Dr. Edward Hincks, together with a biographical introduction and a portrait. A tentative bibliography is appended, consisting of fifty-two papers, &c., mostly scattered through the transactions of learned societies. The proposal has received the support of Trinity College, Dublin, and also of the Royal Irish Academy, in whose *Transactions* many of Dr. Hincks's papers appeared.

DR. J. L. HEIBERG, of Copenhagen, is engaged upon a critical edition of the *Conica* of the Greek mathematician, Apollonius of Perga, which is hitherto known only from the edition published by Halley in 1710 (Oxford). Besides the Greek text, he will give the commentary of Eutocius, and a Latin translation. The work will be published at Leipzig, in the "Bibliotheca Teubneriana."

FINE ART.

J. M. W. TURNER'S CELEBRATED WORKS.—"Crossing the Brook," "Caligula's Bridge," and "Caius Harold's Pilgrimage" (National Gallery)—also Mr. KEELLY HALSWELL'S "Cyclopes Woodlands" (Grosvenor Gallery). Important Etchings of the above works are now in progress by Mr. DAVID LAW.—For particulars apply to the Publishers, MESSRS. DOWDESWELL, 160, New Bond-street.

THE ARCHAEOLOGICAL COLLECTION AT THE INTERNATIONAL EXHIBITION, GLASGOW.

THE Archaeological Committee of the Glasgow Exhibition—and especially their very active and able corresponding secretary, Mr. Paton, upon whom the chief burden of the work has fallen—are certainly to be congratulated upon the rich collection of Scottish antiquities which they have brought together in their reproduction of the old Bishop's Castle of Glasgow. The model of the ancient building—which, founded towards the end of the thirteenth century, was a place of considerable importance before the time of Flodden, and was frequently besieged during the troubled days of the Duke of Albany's regency and in subsequent Reformation times, and of which the last fragments disappeared less than a century ago—has been constructed with taste and judgment by Mr. James Sellars, the architect; and it forms an admirably harmonious and fitting setting for the old-world treasures with which its chambers have been so richly furnished. The various corporations and public bodies of Scotland, as well as private owners—both English and Scottish—have lent their most cherished possessions with a right liberal hand; and the result is a collection which—with possibly the single exception of that exhibited at Edinburgh in 1856 by the Archaeological Institute—is the richest that has yet been brought together north of the Tweed.

It begins with relics of the prehistoric period, which is represented by a goodly gathering of stone and bronze hammers, celts, arrow-heads, and urns, many of them contributed by the Kelvinside Museum. A few ex-

amples of glass, pottery, and coins, particularly a very remarkable and perfect bowl of "Samian" ware, are referable to the period of the Roman occupation; and among the more interesting relics of early Christian times are the "Bachuill More" or pastoral staff of St. Moloc, a follower of St. Columba, lent by the Duke of Argyll, into whose hands it passed from those of its last hereditary keeper or "dewar;" and the "Buidhean" or bell of St. Fillans, which formerly hung in the parish church of Strowan. Passing to the early Scottish period, we have the beautiful carved ivory "Elephant Horn," probably Carolingian work of the ninth century, and the "Iron Hand" of the Douglas Clephanes, both figured and described by Sir Walter Scott in his *Border Antiquities*; and the "Black Chanter of Clan Chattan," about which a marvellous growth of legend has clustered, as may be seen from the notes to *The Fair Maid of Perth*. In this department, the "Oriental Cane Staff," which belonged to the Laird of Lundie in the time of Robert the Bruce, cannot possibly be dated earlier than the eighteenth century; and the workmanship of the celebrated "Brooch of Lorne," to which so romantic a story is attached, points to a period long subsequent to the reign of the hero of Bannockburn.

The relics of Queen Mary are particularly rich and interesting, including the "Ciborium," "Candle-cup," and "Hand-bell," lent by Lord Balfour of Burleigh; and the "Rehoboam and Jeroboam" tapestry inherited by the queen from her mother, Mary of Guise, lent by Mr. D. Scott Moncrieff. Not less interesting and extensive is the collection of later Stuart relics; and, among other departments, may be mentioned the fine series of letters and historical MSS., of early Scottish printed books, of college and other official maces, of golf and archery badges, and of views and documents relating to the early history of the city of Glasgow.

The department of portraiture includes several items of the deepest interest, such as the Blairs College memorial portrait of Queen Mary, which, conveniently for comparison, fronts the similar portrait lent by Her Majesty from Windsor, which is stated—a little too confidently as it seems to us—in the catalogue to be a *replica* of the former work; the double portrait of James V. and Mary of Guise, from Hardwick, the only absolutely authentic portrait of that queen that exists; the excellent cabinet-sized portrait group of Darnley and his brother, from Windsor (of which a life-sized version is in the royal collection at Holyrood), which should have been assigned in the catalogue to its painter, Lucas de Heere, whose monogram appears on the cross-bar of the table in the background to the right; and, from the Duke of Montrose, the fine portrait of "the great Montrose," painted by Jamesone in 1640, which, when in the possession of Principal Macfarlan, was described and engraved by Mark Napier in his life of the marquis.

The catalogue of the collection includes in all very nearly sixteen hundred items; and any one who has ever been engaged in similar work will be able to estimate the labour and learning needed to bring together and to classify and arrange so extensive a gathering, and will be disposed to deal leniently with any errors that have unavoidably crept into the most helpful and generally accurate "Book of the Bishop's Castle." Of this catalogue a final illustrated edition is promised, to serve as a permanent memorial of an exhibition which is well worthy of being had in remembrance; and it is hoped that this volume will be one worthy of ranging with the catalogue of the Archaeological Institute's Museum held at Edinburgh

in 1856, which, compiled with the aid of such specialists as Albert Way, David Laing, and Joseph Robertson, has, ever since its publication in 1859, always occupied a readily accessible place on the book-shelves of the Scottish archaeologist.

In view of the appearance of this definitive edition of the catalogue of the present exhibition, we append a few notes regarding certain Scottish portraits which, being doubtful or more than doubtful in the titles presently assigned to them, deserve the attention of the gentlemen who have undertaken the revision of the proof-sheets of the final issue.

"No. 162, Portrait of Marie de Lorraine." From the Hastings Collection. Lent by Mr. Alfred Morrison. This is a version of the well-known Janet portrait of Mary of Lorraine's daughter, Mary Queen of Scots, in her "deuil blanc," or widow's dress, after the death of Francis II. The original drawing is in the Bibliothèque de Ste. Geneviève, Paris; and an excellent old version of it was shown by the Rev. Dr. Wellesley, of New Inn Hall, Oxford, in the Archaeological Institute's Museum of 1856. The finest coloured version of it is in the royal collection at Windsor; and many other versions exist, such as those in the National Portrait Gallery, in the Scottish National Portrait Gallery, and at Jesus College, Cambridge.

"No. 243, Portrait of Henry Stuart, Lord Darnley. Full length, life-size figure, by Zuccheri." Lent by the Duke of Hamilton. This picture is evidently misnamed. The long delicate nose, and other slender and fine features of this rather noble and knightly face are entirely unlike the thick, blunt features of the round, full face which appears in the authentic portraits of Darnley—such as that in the group with his brother, from Windsor, in the present exhibition; the bust portrait in black at Hardwick; the alabaster figure on the tomb of his mother in Westminster; the recumbent figure in the memorial picture, at Windsor, of his family kneeling beside his tomb; and the print, ascribed to Elstracke, to which we shall afterwards have occasion to refer. It may be further mentioned that Federigo Zuccheri cannot have painted Darnley from the life, as he did not come to England till 1574, seven years after the death of the earl, who was never in France, where the painter had been previously working.

"No. 1092, Francis II." Miniature from the collection of the Princess Charlotte. Lent by Mr. Stewart Dawson. This is a copy in colour, with some slight alterations, of the engraving, usually assigned to Elstracke, which is frequently included in copies of Holland's "Bazilio-logia," 1618, and which was regarded by Albert Way as "the most authentic portrait of Darnley, probably, which exists."

"No. 271, Portrait of the Regent Morton." Lent by the Duke of Hamilton. A poor and rather recent copy of the bust portion of the original three-quarters length at Dalmahoy. Another bust-sized version, older and better than the present (but without the shield of arms), is at The Binn; and there is a three-quarters length version at Newbattle.

"No. 272, Portrait of William Maitland of Lethington." Lent by the Baroness Willoughby de Eresby. This has been much repainted; but it shows no resemblance to the portrait of Lethington at Thirlestane, engraved by Pinkerton, which has always been regarded as authentic. It also appears to represent a man of more than forty-three or forty-eight, which was about the age of Lethington at the time of his miserable death in Edinburgh Castle.

"No. 1554, Portrait of Flora MacDonald." Lent by Mr. Henry A. Rannie. This cannot possibly be accepted as an authentic portrait. The small features of the pretty, brown-eyed

face show no resemblance to the portrait, now in the Bodleian, Oxford, painted by Ramsay in 1749, and mezzotinted by MacArdell during the heroine's lifetime, where the features are large, strong, and resolute in expression, and the eyes are light blue. The general character of this portrait by Ramsay may be studied in the present exhibition in No. 664—a photograph from an oil copy of that work, which is preserved in the Town Hall, Inverness. The fancy Highland costume of No. 1554, too, with its broad hat decorated with white ostrich plumes, is by no means contemporary with Flora MacDonald. It is far more suggestive of the period of Lawrence.

"No. 648, Portrait of the Duke of Cumberland." Lent by Mr. Henry A. Rannie. A very doubtful work. It is a very rude adaptation, with some slight changes, such as the addition of the gloved right hand holding the baton, from Antoine Pesne's portrait of Frederick the Great, well known through the engraving by Wille.

"No. 547, Portrait of Prince Charles Edward Stuart." Though this picture shows a considerable resemblance—in the pose of its full-length, cabinet-sized figure, and in such accessories as the round target, the pistols and dirk, and the rocks in the background—to certain works which were circulated in Scotland about the middle of the last century as portraits of the Prince, the face here shows no resemblance to that which appears in his authentic portraits. The traditional history which accompanies the picture is an extremely doubtful one. It is hardly probable that an enthusiastic Jacobite like Sir Hugh Paterson would have parted with an authentic portrait of the Prince to "James McEwan, Surveyor of Taxes, Alloa," as stated in the catalogue.

J. M. GRAY.

NOTES ON ART AND ARCHAEOLOGY.

WE regret to record the sudden death of Mr. Frank Holl, R.A., which occurred on Tuesday, July 31, at the early age of 43.

THE Constables, which are Miss Isabel Constable's gift to South Kensington, are worth more words of comment than we can afford space to give them. Let it be said, however, that they are about fifty in number; and that though, through another exhibition made some time since by a member of the Constable family, and through the generosity of Mr. Henry Vaughan, the work of this interesting master of landscape has not been unknown at South Kensington, the acquisition we now take note of has a distinct value. There are—to begin with what the general public, which knows nothing of engraving, will reckon least important—a few prints which display Constable's method as it was interpreted by competent engravers, no doubt more or less under his direction. There are a certain number of pencil drawings and of water colours—in the latter medium, Constable, though sometimes engaging, was rarely quite satisfactory. And last—and chiefly—there is a goodly array of oil pictures and studies; some of them, with brown paper mounts, very slight and summary; others very significant, very characteristic. Thus there is a vivid and glowing sketch in oil for the finished and engraved picture of the stately ceremonial on the occasion of the opening of Waterloo Bridge. There is an oil study for the "Spring"—a wide ploughed land and windmill picture, likewise engraved in mezzotint, by David Lucas. There is a lovely vision of another engraved subject, "Dedham Vale"—the winding of the stream through a placid and well-favoured land, with the square tower of the church in the distance towards the horizon. There is a sketch of The Close at Salisbury—a city whither Constable frequently repaired

when visiting his friend, and the patron of his art, Archdeacon Fisher. And there is a yet more vivid and picturesque representation, not of the Close, but of the Cathedral itself, with the bright greyness of oxydised silver flashing, as it were, amidst the greenery of the trees. Altogether, to the student of Constable, this is a valuable and interesting little show, and one is glad to think that it is permanent. It does not present us with the sight of any one picture of capital importance; but the work shown is not without evidence of Constable's charm, and a familiarity with it must lead to a closer acquaintance with the method of work of an artist who, whatever were his deficiencies, was original and genuine in conception and execution.

THE American School of Classical Studies at Athens, whose first volume of *Papers* was published as long ago as 1885, has issued this year three more volumes, thus bringing its work fairly up to date. Two of these are devoted to Dr. J. R. S. Sterrett's epigraphical journeys in Asia Minor, undertaken in the summers of 1884 and 1885. The other, which forms No. 4 of the series, consists (like No. 1) of a collection of papers by different members of the school. The most elaborate is an exhaustive study of "Greek Versification in Inscriptions," by Prof. F. D. Allen, of Harvard, director of the school in 1885-86. With this may be mentioned a shorter article on "Attic Vocalism," by Mr. J. McKeen Lewis, a promising young student who died shortly after his return to America. In archaeology proper, we have two papers upon the theatre of Thoricus, which was excavated by the American school in 1886, illustrated with a plan and several photographs; and a careful examination of all that has been written about the Athenian Pnyx, by Prof. J. M. Crow, with a plan by Mr. Joseph Thacher Clarke, based upon the first thorough survey made of the generally received site with exact measurements. Altogether, the volume forms a valuable record of good work, seriously conceived and conscientiously executed.

THE June number of the *American Journal of Archaeology* (Trübner) opens with a continuation of Prof. A. L. Frothingham Jun.'s "Notes on Christian Mosaics," dealing with the lost mosaics of the East. Mr. Carl D. Buck, of the American School of Athens, reports upon certain inscriptions found last December on the Acropolis, of the fourth century B.C., which record the dedication of vessels—apparently by freedman who had been acquitted on the charge of violating the conditions of their emancipation. Dr. Alfred Emerson describes, with two photographs, a terracotta head at Munich, representing a laughing girl, with a peculiar coiffure. The other illustrations include photographs of two fragmentary bas-reliefs at Jerablus, taken by the Wolfe expedition; and engravings of an archaic silver patera from Kourion, Cyprus, now in the Cesnola collection at New York, and of certain objects disinterred by Cav. Falchi two years ago in the early Italic necropolis of Vetulonia, Etruria. Reviews of books, archaeological notes from all parts of the world, and summaries of periodicals complete the number.

THE STAGE.

THE BANCROFT REMINISCENCES.

THE Bancroft Reminiscences—a book in which Mr. and Mrs. Bancroft have written at extreme length, chiefly upon themselves—should not, even at this late date, pass without a word of notice. Mr. Bentley is not likely, we fancy, to issue a cheap edition of it: these voluminous chronicles of often small matters appealing

principally to circulating libraries, and constituting neither the student's resource on an autumn holiday nor the tome which "no gentleman's bookshelves should be without."

Yet Mr. and Mrs. Bancroft have compiled their story with great care. They have brought into the performance that thoroughness of method, that respect for their work, which has served them in such good stead for many a year at the theatre. Mrs. Bancroft's narrative is, as may be expected, the livelier of the two; that emotional temperament which, allied with a power of humorous observation, has permitted her to be so engaging an actress, being here not so much displayed as discovered and disclosed. But Mr. Bancroft, on the other hand, has a judicial air that sits upon him pleasantly. The thing is well done, in its own way, though it is not done, and makes no pretence to be done, with brevity.

The difficulties of Mrs. Bancroft's early days—all those that attended her struggle into prominence—afford occasion for pages which may be read with amusement. There are one or two pathetic stories of *camaraderie*—one about poor old Rogers, for instance—in the old burlesque times of the Strand Theatre—the times when Miss "Marie Wilton" had risen not quite into celebrity, yet distinctly above the surface—the times when the observant eye of Charles Dickens "spotted" her, as, a few years later, it "spotted" Henry Irving. Then we get on to the period of the little theatre in Tottenham Street: the band-box, swept and garnished, out of Tottenham Court Road. The account of T. W. Robertson—whose method of comedy was so extraordinarily fitted to the Bancrofts' method of interpretation—is uniformly pleasant. For years, at the old Prince of Wales's Theatre, healthy amusement was supplied. With the removal of the Bancrofts to the Haymarket things changed; and, though the pockets of the Bancrofts may presumably still have benefited, things, artistically speaking, did not change for the better. The higher prices—which, indeed, had begun before that—and the abolition of the pit prepared the way for fashionable and would-be fashionable audiences, marked generally by apathy and wealth, stupidity and listlessness. Only gorgeousness or the sensational could properly stir them. And if Mr. and Mrs. Bancroft gave, as they did give, admirable performances of Triplet and Peg Woffington, the dialogue of "The Rivals" was quite buried beneath a load of stage settings, and Sheridan waited while somebody was conveyed across the stage in a sedan chair. Yet a worse thing befell: the Bancrofts withdrew themselves from the performances, and, at least in great part, from the management, and the stage was delivered over to the dullest horrors that could be imported from France, and to one or two of the stupidest that could be conceived at home.

In the bulky, yet generally readable, volumes which are the signs, even in leisure and retirement, of the Bancrofts' ineradicable habit of industry, there is included something like a chronicle of the not often very startling adventures of Mr. and Mrs. Bancroft on their Swiss holidays. To the English provincial visitor in the Engadine, Mr. and Mrs. Bancroft were as familiar and as welcome a sight as the Morteratsch Glacier above Pontresina

or the excellent hotel of the Engadiner Kulm which tops the village of St. Moritz.

FREDERICK WEDMORE.

STAGE NOTES.

AFTER some eight or nine years' management of the St. James's Theatre, Messrs. Hare & Kendal have dissolved their partnership, and Mr. and Mrs. Kendal will go upon a long provincial tour, and may, possibly, next year undertake that journey to America of which so much has been heard in prospect. Mr. Hare removes to another theatre, the conduct of which he has secured. Thus a management that has been in some respects notable has come to an end. It is true, as has been said, that it has not given us much in the way of lasting dramatic literature. But even in its importations from the French it has rarely shown us horrors; its commonest pieces have gained a certain dignity from Mrs. Kendal's art; and it has furnished opportunity for the production of one or two of the best pieces by Mr. Pinero, who writes with such terseness and vividness, and whose conceptions are wont to be fresh. We hope that Mr. and Mrs. Kendal, and Mr. Hare likewise, have made a fortune during their management; but this commercial result of their undertaking is not that which we are invited to gauge. The artistic result of the many years' labour may be stated as follows. Mr. Kendal has increased his range. He is accepted by a wider public as a really capable actor of strong and trying parts. Mrs. Kendal, in her finest moments, has reached the greatest heights touched by any English actress of our generation; and there has never been any performance of hers in which who witnessed it did not witness an excellent and continuous display of the dramatic art. Mr. Hare, to whom some of his friends were looking for great things on the stage, has shown himself still the neatest of artists within limited range—a producer of Meisnioniers, not of Rembrandts or of Constables. He has been a model stage manager. He has never put too much upon the stage, nor put too little; and he has never allowed a small part to be abominably played. And while naturally not without ambition, he has presented the admirable and surprising spectacle of an actor-manager who has steadily considered that perfection of *ensemble* was more important than the advancement of an individual career. That is our obituary notice, so to speak, of the Hare and Kendal management.

MUSIC.

THE CORRESPONDENCE OF WAGNER AND LISZT.

Correspondence of Wagner and Liszt. Translated into English by Francis Hueffer. In 2 vols. (Grevel.)

NOTHING in musical literature can be compared with this correspondence. There are the family letters of Mozart, Mendelssohn, and Schumann, and those of Berlioz to many of his illustrious contemporaries; but here we have two distinguished musicians in communication with one another for more than twelve years. The writers touch upon many topics; but the principal theme is Wagner himself and his artwork.

In 1849 Wagner was forced to fly from Germany and take refuge in Switzerland; and about the same time Liszt, having acquired European fame as a pianist, settled down, as Kapellmeister, in the quiet town of Weimar. Wagner had met Liszt in Paris in 1842; but the impression then made on him by the successful virtuoso was decidedly unfavourable. "Take Liszt to a better world," said he, "and

he will treat the assembly of angels to a *Fantaisie sur le Diable*." But some years afterwards they met again at Dresden, and there at once sprang up a friendship between the two men which time and trial only served to strengthen. Already in the beginning of 1849 Liszt could write: "Once for all, number me in future among your most zealous and devoted admirers." What was the chief cause of this friendship? It was the genius of Wagner, as seen by Liszt in the early operas of "*Rienzi*," the "*Flying Dutchman*," and "*Tannhäuser*." Never was a man more in need of a friend than Wagner, for he was poor but proud, and could not accommodate himself to the ways of the world. Liszt, although high-minded and possessed of artistic feeling, had acquired the happy knack of taking people as he found them—of submitting to, instead of grumbling at, his lot. And so the practical man helped the idealist. He gave him money, he offered him wise counsel, he produced his works at Weimar, he tried to get them produced at other theatres, and he wrote articles about "*Tannhäuser*" and "*Lohengrin*." Besides all this, he performed many acts of friendship, small in themselves, yet testifying to the greatness of his love, and to the goodness of his heart.

There is no doubt that from 1839 to 1847 Liszt earned a great deal of money by his concert tours, but he also spent a great deal, apart from gifts to charitable institutions; and by the time he settled down in Weimar his riches had made unto themselves wings and flown away. He received a very moderate salary from the Grand Duke, so what he generously gave to Wagner did not come from his own abundance. Wagner was constantly asking for money, and indeed seems to have taken advantage of his friend's kindness. In reading the correspondence one marvels at the style of the requests—may demands—for money, and one marvels still more at the good-nature and forbearance of Liszt. At first Wagner writes: "Dear, good Liszt, see what you can do," or "Manage to send me some money." But he grows bolder. "Listen, my Franz," he writes, "you must help me." And again, "I have a claim on you as on my creator . . . Take care of your creation. I call this a duty which you owe to me." We will not say that Wagner had the right to talk in this fashion, but great men must not be judged by ordinary standards; moreover, it is quite possible—nay, probable—that Liszt may have given his friend to understand that if only he would go on doing the one thing of which he declared himself capable—viz., writing operas—he (Liszt) would help him to the best of his powers.

But Wagner soon became incapable even of writing operas. Liszt had produced "*Tannhäuser*," and "*Lohengrin*" at Weimar, and had persuaded the composer to write another opera specially for the Weimar theatre. He had even arranged with the intendant, Herr von Zigesar, to send Wagner certain sums of money, so that he might work free from material cares. "*Siegfried*" was to be the name of this work. But after some little time Wagner writes to his friend that "my resolution of writing a new opera for Weimar has been so essentially modified as scarcely to exist any longer in that form." He had conceived the whole plan of the "*Ring des Nibelungen*," and of that whole "*Siegfried*" was to form a part. The great four-days' music-drama would have to be given at some great festival, and in a theatre specially built for the purpose. This new departure was communicated to Liszt in 1851. Had the latter helped and encouraged the composer hitherto only for what he might get in return in the way of operas, we might expect to find him reproaching the composer for refusing to

carry out his promise. But Liszt answers in the following generous terms:

"Your letter, my glorious friend, has given me great joy. You have reached an extraordinary goal in an extraordinary way. The task of developing to a dramatic trilogy, and of setting to music the Nibelung epic, is worthy of you, and I have not the slightest doubt as to the monumental success of your work."

Even this great scheme was not completed during the period of the correspondence, which closes in 1861. The poem was finished in 1853, the music of the "Rheingold" in 1854, of the "Valkyrie" in 1856, but "Siegfried" not until 1869, and "Götterdämmerung" even later.

Most great men seem born to misery. Their greatness, indeed, is frequently the cause of their sorrow and difficulties. It would be pleasant to know that composers such as Mozart, Beethoven, Schubert, who, by their art creations, have added so much to the happiness of mankind, lived happy lives themselves. And so of Wagner; for the general enthusiasm shown for "Lohengrin," and the admiration in which his later works are held by not a few, justify us in classing him among those who have contributed to the world's enjoyment. Yet they could all, like Schubert, have said—"My musical works are the product of my genius and my misery, and what the public most relish has given me the greatest distress."

It was all very well for Liszt to tell Wagner to "make yourself possible in possible conditions." Like Hamlet, Wagner felt the "state to be disjoint and out of frame." To him none of the actual conditions seemed possible. In Germany there was no earnestness in art. The theatre was merely a place of entertainment. He felt that he had to fight against "the lazy Philistinism of our public, and the donkeydom of our critics." From Paris he writes in 1849: "Artistic affairs here are in so vile a condition, so rotten, so fit for decay, that only a bold scytheman is required who understands the right cut." It was all very well for Liszt to advise him to put on "kid gloves" when writing. They did not fit him. It was all very well for Liszt to preach the doctrine of patience to him. "Suffering and patience are unfortunately the only remedies open to you." But Wagner replies:

"Dear noble friend, consider that patience is only just sufficient to preserve bare life; but that the vigour and fullness which enable one to enrich life and employ it creatively no man has ever yet drawn from patience, i.e., absolute want."

Nowhere do we get stronger proof of Wagner's inability to make himself possible than in the letters written from Paris and London. In Paris he feels lonely. No one understands or sympathises with him. This was in 1849. Eleven years later, he writes from that gay city that he feels "awfully lonely." And he speaks of "being settled once more, without faith, love, or hope." He visited Paris several times between 1849 and 1861, but it was not until 1860 that he succeeded in getting a hearing for one of his operas. And even then, when "Tannhäuser" was accepted, its failure was certainly in part due to the composer's want of tact.

"M. Royer wants a large ballet for the second act of 'Tannhäuser.'" He writes, "You may imagine how I relish the idea. I must see whether I can get rid of it, otherwise I shall of course withdraw the opera."

We admire the man's artistic obstinacy. We only mention it to show how little he understood the art of "making himself possible."

And then, again, take Wagner's visit to London in 1855. He was invited to conduct the Philharmonic Concerts. His "disgusting surroundings" cause him the greatest misery; he suffers "infernal torture"; he lives "like one of the lost souls in hell." His miserable

situation "is the consistent outgrowth of the greatest inconsistency I ever committed."

Wagner's business capacity was about equal to that of Beethoven. The latter added the dry and difficult fugue to the Sonata in B flat (Op. 106) to make it sell better. And Wagner—who wanted money to keep himself afloat for a time so that he might devote all his energies to the completion of the "Nibelungen," the work of his life—conceives the idea of writing "Tristan," a "thoroughly practicable work," and one which "will quickly bring me a good income." There was probably no work ever written less likely to be a source of income than "Tristan."

To musicians the most interesting portions of Wagner's letters are those in which he speaks about his works and his theories of art, or in which he refers to the works of his predecessors and contemporaries. The letter written to the intendant, Herr von Zigezar, after the performance of "Lohengrin" at Weimar in 1860, sums up in a few pithy sentences Wagner's ideal. It is a letter which deserves to be read and re-read both by the friends and foes of the composer. Do not the former sometimes forget that their master "did not wish to shine by the effect of single musical pieces?" Do not the latter persist in judging the man by a standard which he refused to accept. Music was not his aim, but only a means to an end, and that end was the drama. But many of his enemies, objecting to the subordinate position he assigns to music, discuss Wagner's music from their own standpoint, and not from his. And so, in spite of the reformer's clear teaching, he is constantly misrepresented.

Wagner spoke of Berlioz as an "exceedingly gifted artist." The French composer, like Wagner, was aiming at a union of the arts of poetry and music, but his "arbitrary handling" now of Shakspeare, now of Goethe, was not to the liking of the German tone-poet. "He wants a poet who would completely penetrate him," writes Wagner to Liszt. But Wagner was Wagner, and Berlioz was Berlioz; and it is extremely difficult to say whether the Frenchman would have succeeded better in any other path than the one which he followed. Wagner says wisely in one of his letters: "Let each go his own way without snarling at the other who goes a different way."

But what did Wagner think of his friend Liszt's music? Well, his letter to Liszt on the receipt of the latter's "Künstler," gives us a fair idea of his opinion generally. He found much in the composition contrary to his "present system." But trying to look at it from Liszt's point of view, he could say—"You have done well."

We have left but little space to speak about the translation. Mr. Hueffer, in the preface, warns us of the difficulties against which he had to contend. Liszt, he says, writes in a simple, straightforward manner; but when Wagner

"comes upon a topic that really interests him, be it music or Buddhism, metaphysics or the iniquities of the Jews, his brain gets on fire; and his pen courses over the paper with the swiftness and recklessness of a race-horse, regardless of the obstacles of style and construction, and, sometimes, of grammar."

Mr. Hueffer has made no attempt to improve on the original, but intends the translation to be "an exact facsimile of the German." He may be congratulated on the great ability which he has shown. One might, perhaps, object to "Lord knows" as a translation of "Weiss Gott." "Kindly let me know whether I shall send your works to M^{me}. Wagner, and at what address," "If we few are not gracious towards each other," and one or two other slips of a similar kind, remind us that the translator is himself a foreigner.

J. S. SHEDLOCK.

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